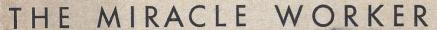
The Playhouse

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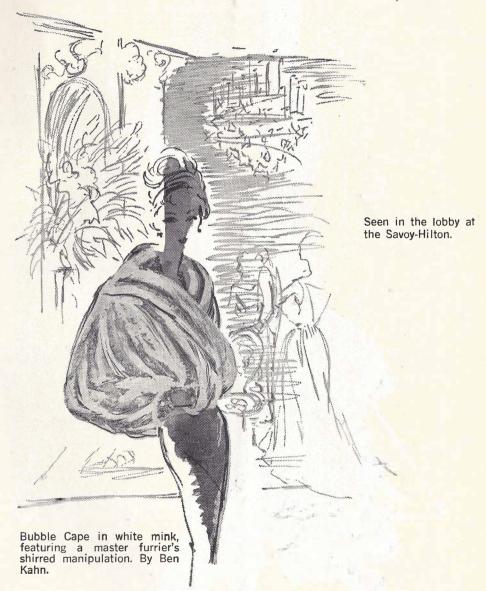
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NINETY EIGHT

NIGHT-SCENE,

NEW YORK

/ Barbara Blake



February 1, 1960

Vol. 4 No. 6

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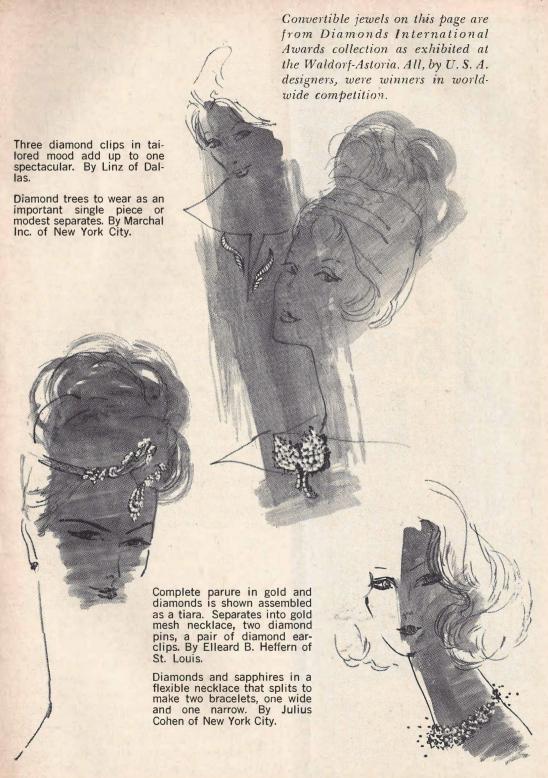
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STREGA LIQUEUR, 85 PROOF
IMPORTED BY CANADA DRY CORPORATION, NEW YORK, N.Y.

NIGHT-SCENE, NEW YORK

Our rich sister-in-law from Des Moines tore into town the other day for a quick round of theatre, the galleries and Bergdorf Goodman, and got right on the phone with voice afire: What, for Pete's sake, was all this jazz about New Yorkers going out to dinner in pajamas? "You CAN'T mean like at the St. Regis," she said, "or can you?"

That's a good question, dear, we told her, and the answer is no, we can't and we don't, so relax. Even in New York, where outland visitors may be pardoned for assuming that anything goes, dinner culottes, although very *snob* this year, do not traipse around in public dining rooms. They are strictly for home consumption—our own homes or a friend's, and if it's a friend's, she had better be a pretty intimate one so you can call up in advance and say "Is it all right?"

In short there are still some rules of dressing around this town after dark, and some people who observe them, too-however bewildering our ways may seem to strangers who see us in white-tie at a milk bar at three in the morning, or got up in pants and a poncho at theatre (deplorable, that; but then maybe we're a movie starlet and must be outward bound from Idlewild at midnight). Or in examples of both extremes and everything in between, within the four walls of a single bistro around seven of almost any evening. In New York the way we dress at night often is necessarily colored by what we are doing just before the evening's central event, and/or by where we are going later, and the rules take all that into account. There are few lags, here, in anyone's day; we leap from office to cocktail date to dinner to theatre to supper at a Club, or a pub; we put down our drawing pencils and our writing pads at 9 p.m., call up some friends and are off to a quick hamburger and a

ATOR OF "GREAT LADY"

late movie and maybe we end up listening to the reigning combo playing hot jazz until they close the joint. Call it a rat-race and say it's what makes New York a niceplace-to-visit-but: We like it, we wouldn't have it any other way and, to most of us, dressing to meet its assorted challenges is all part of the fun.

So, granted a sufficient personal share of time and fortune, we honor our opening nights and our charity balls with the full treatment of precious furs and precious jewels, and gowns with skirts that can almost not get into a taxi; and nothing is too good, either, for a glorious dinner, lasting well into the night at some heavenly spot where the décor was done (probably financed, too) by angels and the chef has to be kept under guard against kidnapping. When our best full-dress finery is seen before eight p.m. at Sardi's, or The Playbill, or any of the many restaurants where a point is made of rushing the customers out before curtain time if they're going to the play, there's nothing either mysterious or bizarre about it and any New Yorker knows the answer: A new show, probably a big musical, is opening tonight. But not everybody is going to it, so in the same place you'll see the usual mixed crowd of unembarrassed people in unremarkable clothes, feeling completely at ease because this is merely an interlude between coming from Here (office, matinee, lecture) and going There (the movies, the skating, the Bus Terminal). And, to add to a stranger's confusion, there's still another contingent, animated and festive, somehow exuding an aura of evening dress although half the men aren't even in black-tie. These last are the celebrants of our great local institution, the "little evening," a manner of amusement usually focusing on theatre-for-two, that has become a springboard for an inspired, unique and notably New York kind of dress-up. Look closely at these "little evening" couples and you'll see it is the women who are carrying the ball; the glam-

White Shoulders sensuous delight... Text continued on page 34 Illustrations continued on page 31

How Marry to Mallionaire...



Aupège!

LANVIN

THE BEST PARIS HAS TO OFFER

THE PLAYHOUSE

FRED COE

Anne Bancroft

Patricia Neal Torin Thatcher

in

THE MIRACLE WORKER

"At another time she asked, 'What is a soul?' 'No one knows,' I replied: 'but we know it is not the body, and it is that part of us which thinks and loves and hopes . . . [and] is invisible.' 'But if I write what my soul thinks,' she said, 'it will be visible, and the words will be its body.'"

Anne Sullivan, 1891

A New Play by

WILLIAM GIBSON

with

James Congdon

Kathleen Comegys

Michael Constantine

Beah Richards

and

PATTY DUKE

Directed by

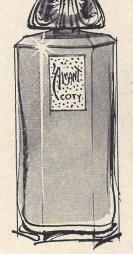
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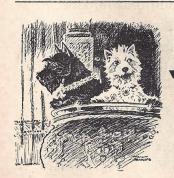
*DU PONT'S POLYESTER FIBER



CAST

(In order of appearance)

Doctor	JACK HOLLANDER
Kate Keller	PATRICIA NEAL
Captain Keller	TORIN THATCHER
	MIRIAM BUTLER



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CREME VITONIA LE SECRET de JEUNESSE

Percy CASWELL FAIRWEATHER

Viney BEAH RICHARDS

Helen Keller PATTY DUKE

James Keller JAMES CONGDON

Aunt Ev KATHLEEN COMEGYS

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Anagnos	MICHAEL CONSTANTINE
Annie Sullivan	ANNE BANCROFT
Children: Candace Culkin, Dale Ellen Eileen Musumeci, Donna Pastore.	Bethea, Rita Levy, Lynn Schoenfeld,
John	JOHN MARRIOTT
Mary	JUANITA BETHEA



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ACT II.

Time: March 1887

The Keller homestead; the garden house.







ACT III.

Time: April 5, 1887
The garden house; the homestead.

UNDERSTUDIES FOR "THE MIRACLE WORKER"

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Annie Sullivan—Tresa Hughes; Kate Keller—Clarice Blackburn; Capt. Keller and Anagnos—Jack Hollander; Helen Keller—Candace Culkin; Aunt Ev—Ruth Hope; Viney and Servant—Juanita Bethea; Percy and Martha—Dale Ellen Bethea.

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RCAVICTOR RADIO CORPORATION OF AMERICA

Who's Who in the Cast

ANNE BANCROFT

Annie Sullivan

Dark-eyed, dynamic Anne Bancroft's Broadway début was the stuff that dreams are made of. Her portrayal of Gittel Mosca, the warm-hearted bohemian waif in William Gibson's Two for the Seesaw. drew a unanimous cheer from the critics and on the strength of her première performance, she found herself a star. Born in the Bronx as Anna Maria Italiano, Miss Bancroft, who revealed her performing bent as a child by voluntarily singing and dancing for startled WPA workers in the streets, attended Christopher Columbus High School. Starting her theatrical career, she came to the attention of Worthington Miner, who, as producer of Studio One, gave her her chance on the television channels in a play called Torrents of Spring. As Anne Marno, Miss Bancroft starred in dozens of television shows, including Suspense, Danger and Kraft Theatre, until her talent and beauty caught Hollywood's eye and she was whisked out to the celluloid center. Here she toiled in a number of films including Don't Bother To Knock, New York Confidential and Naked Street. When producer Fred Coe sought someone to fill the demanding role of Gittel in the two-character Seesaw, Annie was his selection. The aptness of his choice was emphasized when Miss Bancroft won both the Antoinette Perry and Variety Awards for her portrayal. When the Gibson-Penn-Coe combination turned to their second project, The Miracle Worker, there was never any question but that the fourth member of their team, Anne Bancroft, would play the title role of Annie Sullivan.

PATRICIA NEAL

Kate Keller

Kentucky-born Patricia Neal caused a considerable flurry of excitement along Broadway when she débuted in the role of Regina Hubbard in Lillian Hellman's Another Part of the Forest. Praise and prizes were followed by a Hollywood contract and such films as The Fountainhead, The Hasty Heart, Bright Leaf, The Breaking Point, The Day the Earth Stood Still and most recently the Elia Kazan-Budd Schulberg A Face in the Crowd. With all her chores before the camera, Miss Neal has not neglected Broadway, appearing here in The Children's Hour, A Roomful of Roses and Cat on a Hot Tin Roof. When Tennessee Williams' controversial Garden District was done in London at the Art Theatre this past season, Miss Neal limned the unusually demanding top role of Catherine Holly to loud critical acclaim. After majoring in drama at Northwestern University, Miss Neal garnered her stock experience at Virginia's Barter Theatre, Edith Gardens, Denver, and the Westport Country Playhouse before making her Broadway début. She is, in private life, the wife of the brilliant story writer Roald Dahl and the mother of two small daughters. The Dahl family divides its time between a home in Bucks, England, and a comfortable New York apartment.



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JOHNNIE WALKER BLACK LABEL

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TORIN THATCHER

Captain Keller

Mr. Thatcher has been seen on Broadway as the diabolically evil Master-at-Arms in Billy Budd, as Katharine Cornell's romantic lover in That Lady and last season as the Pharaoh in Christopher Fry's The Firstborn, again with Miss Cornell. Since 1952 he has been seen in The Robe, Helen of Troy and Witness for the Prosecution. Born in Bombay, India, Mr. Thatcher began a varied acting career in England which included a stint with a theatre in Norwich, where he played some thirty parts in the classics, a jump into vaudeville and a long and busy time with the famed Old Vic where he played leading roles in Shakespearean plays and other classics. The versatile Mr. Thatcher was also seen in London in a season of Bernard Shaw plays and in innumerable productions in London's West End. His Broadway début was in Edward, My Son. Mr. Thatcher made his first television appearance twenty-two years ago in London for the B.B.C. and has appeared in that medium both in Britain and the United States. In 1957 he played Othello for his present producer, Fred Coe, repeated the role in 1953, and in 1957 received a Sylvania Award for his performance in A. J. Cronin's Beyond This Place. Dialect is Mr. Thatcher's forte and he claims he has essayed practically every known variant of the English tongue so that his present excursion into the South is one he is well prepared for. In World War II, he spent six years in the British Army, serving in the Middle East and the Caribbean Areas, and emerged, to his astonishment, as a Lieutenant-Colonel.

PATTY DUKE

Helen Keller

Twelve-year-old Patty Duke is making her Broadway début in the unusual and demanding role of the young Helen Keller in The Miracle Worker. A native of New York City, where she was born a few weeks shy of Christmas, 1948, Patty has been active in television and motion pictures for the past three years. On television she has been seen in Meet Me in St. Louis, Wuthering Heights, The Prince and the Pauper, Swiss Family Robinson, and on the U.S. Steel, Armstrong and Phil Silvers shows. In pictures, young Miss Duke played the part of Kim Stanley as a child in Paddy Chayefsky's The Goddess and appeared also in The Fourth-Dimensional Man and the recently released Happy Anniversary. She fits classes at the Mace School into her schedule and rides horseback, swims and reads in whatever spare time is left.

JAMES CONGDON

James Keller

James Congdon, who portrays Helen Keller's brother in *The Miracle Worker*, abounds in theatrical relations. Both his parents were performers, his sister sings in *My Fair Lady* and he himself is married to actress Mary Fickett. Born in Detroit and educated at Choate and Yale, Congdon played a variety of roles in stock before making his Broadway début in *The Loud Red Patrick*. He has been seen on such television standbys as Playhouse 90, Alfred Hitchcock Presents and the Armstrong Circle Theatre and in the films *Peggy*, *When Worlds Collide* and *The Left-Handed Gun*.

KATHLEEN COMEGYS

Aunt Ev

Kathleen Comegys has been seen to advantage on Broadway for the past decades in Call It a Day, The Silver Whistle, The Ghost of Yankee Doodle, The Traveling



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Lady and last season in The Man in the Dog Suit. She has appeared in motion pictures, on television and on radio. A native of Shreveport, Louisiana, she lives now in Westport, Connecticut, and indulges in her hobby, gardening, which has brought her many blue ribbons at local flower shows.

BEAH RICHARDS

Viney

Miss Richards, a native of Mississippi, studied drama in California and gained considerable stage experience there before coming to New York. The Miracle Worker marks her Broadway début. Prior to that she appeared off Broadway in Take a Giant Step and is a member of the cast of the motion-picture version of that play which is soon to be released.

MICHAEL CONSTANTINE

Dr. Anagnos

Michael Constantine caught the theatrical world's attention and admiration when, on opening night of *Compulsion*, he stepped into a leading role on extremely short notice. Prior to that, on Broadway, he understudied Paul Muni in *Inherit the Wind*. Off Broadway he played in *Comic Strip* and at Cambridge in *Twelfth Night*, with Siobhan McKenna. Mr. Constantine has been seen on leading television programs, notably Armstrong Circle Theatre, and the Seven Lively Arts and in the film *The Last Mile*. His new film, *The Naked Hunt*, is soon to be released.

CREDITS

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At Theatre

The Playhouse Theatre was opened in 1911 under the standard of San Franciscoborn manager William Brady whose previous theatrical productions, including Way Down East and Gentleman Jack with Gentleman Jim Corbett, had spanned both sides of the Atlantic. Although his new theatre opened officially on April 15, 1911, with Sauce for the Goose, starring his wife, Grace George, its first hit came along a few months later in George Broadhurst's sensational Bought and Paid For, which scorched up a score of 451 performances. This epic of good versus evil still stands as a milestone of early-century melodrama.

By 1916, the tastes of New York theatregoers had changed sufficiently so that Grace George could appear in a season of repertory at the Playhouse. She starred in five plays: two of them George Bernard Shaw revivals, Major Barbara and Captain Brassbound's Conversion. Among the others in the acting company were Guthrie McClintic, John Cromwell and Clarence Derwent.

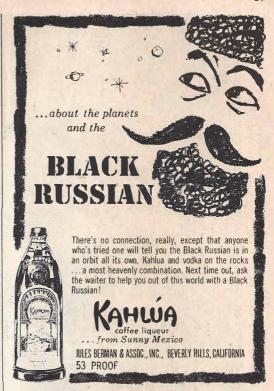
During the 1920's, the Playhouse was the scene of a notable opening night when The Show-Off arrived on February 5, 1924. Written by George Kelly, playwriting uncle of Princess Grace, who had scored a previous success with The Torch-Bearers, The Show-Off, according to one critic's description, "depicted Philadelphia family life of the humbler sort" and was "destined to a long and prosperous sojourn." It was an accurate prediction, for the Kelly play (with Louis John Bartels in the title role) ran for over a year.

In 1929, Elmer Rice foreshadowed the decade to come in his Street Scene, a study of the seamier sidewalks of New York. Among the audience that opening night, sat ex-Governor Alfred E. Smith and a reviewer speculated on the Happy Warrior's reaction to the play's contents. "The squalor, the adulteries, the seductions, the cruelties, the drunkenness and the tears must have shocked him by their difference from the ballad fragrance of his own blithe curbstone days."

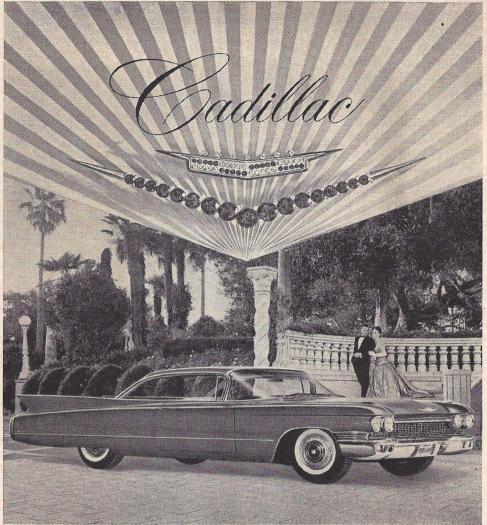
Riding helter-skelter across the stage on January 30, 1935, came Three Men on a Horse by John Cecil Holm and George Abbott. This farce about the greeting-card bard whose talent for picking the ponies is discovered by a delighted trio of racetrack touts was staged by Mr. Abbott and contained in its cast William Lynn, Sam Levene, Teddy Hart, Shirley Booth, Millard Mitchell and Garson Kanin, then an actor. Three Men on a Horse ran for almost two years at the Playhouse and closed, on January 9, 1937, a few months after moving to the Fulton.

On March 31, 1945, preceded (according to a critic's description) by "warm and tender reports from Chicago," Tennessee Williams' first New York production, The Glass Menagerie, opened at the Playhouse. "'Memorable' is an overworked word," the critic went on, "but that is the only one to describe Laurette Taylor's performance. March left the theatre like a lioness." After winning the Drama Critics Prize for the season of 1944-45, The Glass Menagerie racked up more than a year's performances before Laura's candles were blown out for the last time, and the play closed on August 3, 1946.

More recent entries at the Playhouse have included Bernardine, by Mary Chase, author of Harvey and Mrs. McThing, Horton Foote's The Traveling Lady, which offered Kim Stanley her first starring role and All in One, a colleage of Tennessee Williams, Leonard Bernstein and the dancing of Paul Draper.







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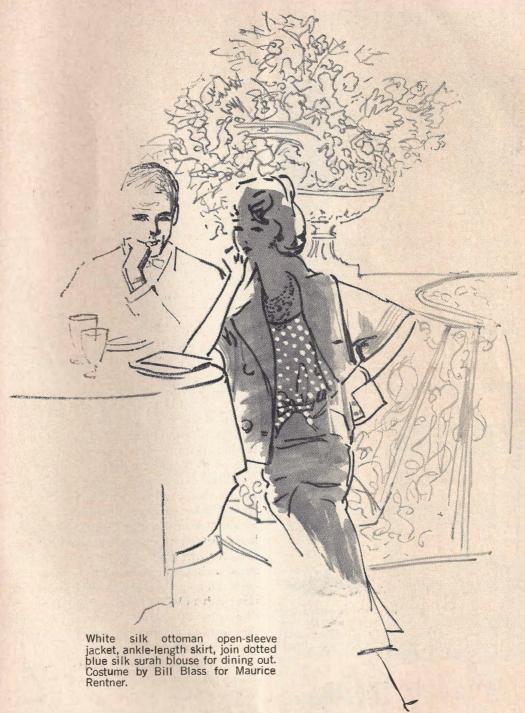
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Text continued from page 9

our emanates from them, but some of it has rubbed off on their men who may not have been able, or willing, to contribute more than a shave and a change of shirt.

"Little evening" dressing, a majority fashion among those who dress at all, is the kind you see most of in most of New York. It performs a double function: To establish a mood that makes a distinction between glamorous dark and workaday daylight; and to let us observe the amenities by doing honor where honor is due, at the least expenditure of time and trouble. Essentially it is a woman's fashion; but, never underestimate the power of a man: This thing is a male victory, no less, in our twentieth-century war between the sexes over to-dress-or-not-to-dress. New Yorkers have lived with this battle a long time and no one can lay a precise finger on when it began; but we do know it all came to a head back in the Forties, when men who balked at white- or even blacktie discovered an unanswerable argument: There was a real war on. They lost this convenient alibi in time, but meanwhile women, pressed to the wall, had taken the bit in their teeth and found their own solution in compromise clothes that could be dressed up or down, tuned to the occasion or to husbandly decree. Out of this last-ditch expedient a whole new school of American fashion was born, and the New Yorker doesn't breathe who now would give up her theatre suits and coats, her street-length cocktail dresses that can take her through a night of dining-out and dancing, and above all her convertible ensembles and switchable separates that ride with aplomb by chauffeured limousine or by subway, and don't care whether they lean on the arm of a dinner jacket or a business suit.

The history-making haute couture gown, planned to make one grand smash and then forever hold its peace; the fabulous grand-entrance fur that may make a maximum of two appearances in a season, and the jewel too magnificent to show its

face before dark and then only in honor of something rare, still have their place in the New York scene at night, and we hope they always will. Of such are the kingdom of style-leadership, from which all great fashion springs. But even in these rarified precincts the convertible concept is making inroads. This year we are seeing, for the first time, real full-dress separates (Hannah Troy, for one, is making them), in which a top, not too feverishly décolleté and perhaps with the highstyle long evening sleeves, may part from a big bouffant ballroom skirt to join a short one for lesser events. In the last Diamonds International Awards competition, U.S. A. jewelers walked off with top prizes for fantastically ingenious formal pieces (portrait necklaces, elaborate pins, a tiara) that separate into small ornaments to accompany "little evening" clothes, and tweeds by day-feats of engineering as well as bold and brilliant flights of fantasy. Furs, of course, have been convertibles, or adaptables, for as long as anyone can remember; was there ever a time when mink couldn't go anywhere? Mink is the monarch among furs that can do no wrong, and the mink coat of classic design is the granddaddy of all convertible fashions. Maybe that's why you see so much of it around New York, hometown and international headquarters of the whole movement.

Other furs in the precious category now are taking up the chase, lesser ones as well, and crème-de-la-crème furriers are having fun and a succès fou with them. When Ben Kahn tops a great rippling sweep of Somali leopard with a sable collar, as in a coat of his own design that had heads turning all over town this winter, that coat can do anything short of occupying a box at the opera; and if you happen to be Marlene Dietrich, you could doubtless do even that in it and start a new revolution at the Met. For spring, Kahn customers will be clamoring again for his big boa stoles of longhair furs handled in the round; these had better stay at home as long as there is daylight in the sky, but



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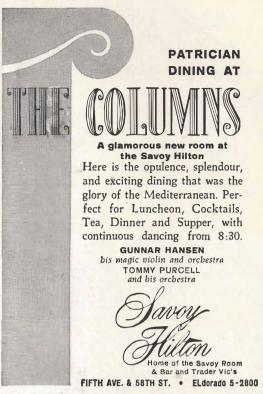


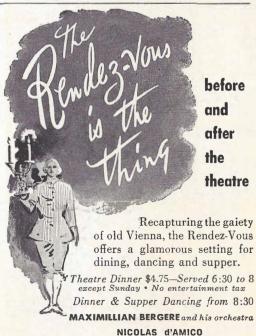
after nightfall they fit handily into any variety of evening on the town, right up to the fanciest. At Georges Kaplan broadtail-processed lamb, a one-time Cinderella, has an air of gala in an abbreviated jacket with shirred butterfly sleeves, that can start the day at teatime and come home at dawn. Rainer is the original champion of river otter for every purpose; Hartenstein is using hair seal in coats tailored like a man's back-belt overcoat, that look marvelous at night and, with evening accompaniments, can hardly be recognized as the same coat you wore to the Pav for lunch. Mr. John obliges with fur reversibles; a moleskin walking-coat may have black American broadtail on its evening side.

My sister-in-law from Des Moines is entranced with convertible clothes of every kind, but especially the furs. The fur coat she fell in love with, this trip, was a mutation mink made like a trenchcoat, Hollywood self-string belt and all. She saw it at theatre, wrapped and tied in tight over a long skinny skirt; an exact copy is being made up for her now in New York, from her own quite clever memory-sketch. In Blue Indigo, what else? You won't catch her missing the chance to be the first girl in her block to wear the first purple mutation in mink history. The coat will follow her home (this is how we spread the New York Idea), where she expects to wear it through April, at least, over golf clothes and both long and short evening dresses. And, of course, with her dinner pajamas which, believe you her, are going to be the sensation of the century at the Country Club.

Drawings by Clara Port

For further information on items illustrated in this article, such as where they are available and how much they cost, you may call or write PLAYBILL, INC., 240 Madison Avenue, New York 16, N.Y. ORegon 9-6300.





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CHILDREN ON BROADWAY'S STAGES

Children have become important on Broadway. Some of the children appearing this season (pictured here alone or with some stars from the casts) are Patty Duke, from *The Miracle Worker*; Jacqueline Mayro (and her "Newsboys"), from *Gypsy*; the seven Trapp Family children, from *The Sound of Music*; Patrick Adiarte and the Ribuca twins, from *Flower Drum Song*; Luke Halpin, from *Take Me Along*; and Paul O'Keefe, from *The Music Man*.







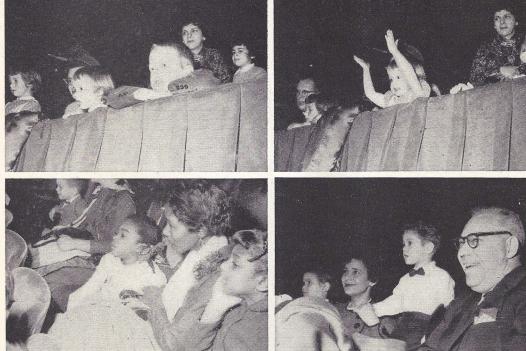






THEATREGOERS OF THE FUTURE

How many active theatregoers attended their first theatrical productions with the amazement, bewilderment and joy that these young, future theatregoers exhibit here? The pictures were taken at a performance of *The Littlest Circus* at the Golden Theatre during the Christmas holidays.





Photographs by Friedman-Abeles.

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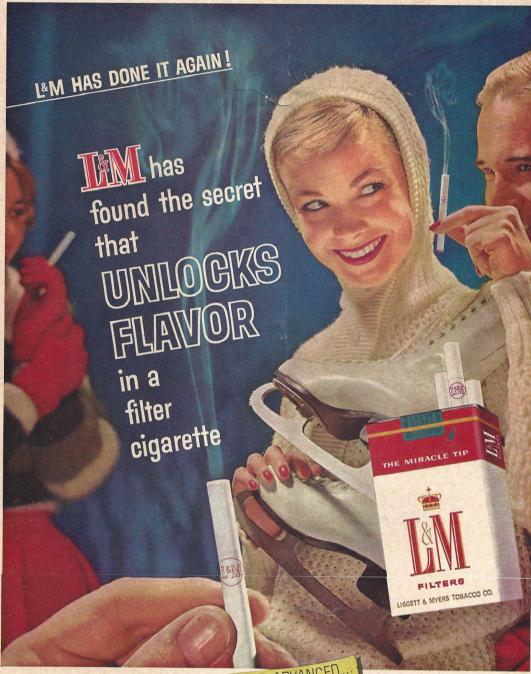
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